

Piano/Vocal/Guitar

U2 The Piano Collection



U2 The Piano Collection

Twenty hit songs from one of the world's best rock bands,
specially arranged for piano, voice and guitar

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All I Want Is You

Words and Music by U2

♩ = 92



1. You

say
(3.) say

you want—
you'll give me






dia-monds on a ring of gold—
eyes in the moon of blind - ness,

You say you want—
a riv - er in a time of dry -











————
 - ness, your sto - ry to re - main un - told. }
 a har - bour in the tem - pest. } But all the

pro - mis - es ——— we ——— make, from the cra - dle to the grave...

———— When all ———— I want ———— is you...

————

2° only

D^b/A^b



A^b



D^b



A^b



D^b/A^b



A^b



D^b/A^b



2. You say you'll give me a
4. You say you want your



high-way with no - one on it. Treasure just to look up - on
love to work out right, to last with me through the

1.

D^b



A^b



D^b





it, all the rich - es in the night. 3. You








night. You say you want__

dia - monds on a ring of gold,___ your

sto - ry to re-main un - told.____ Your love___ not to grow





cold. All the pro-mi - ses___ we break, from the

Fm

D^bA^b

cra - dle

to

the grave. —

When

all

I

want —

D^bA^bD^bsus²

is

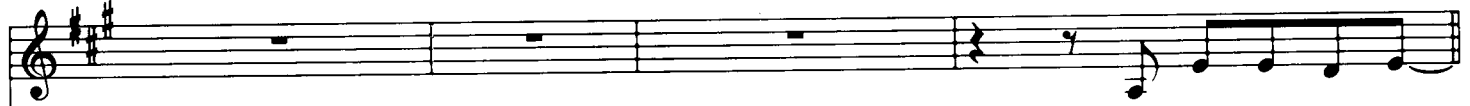
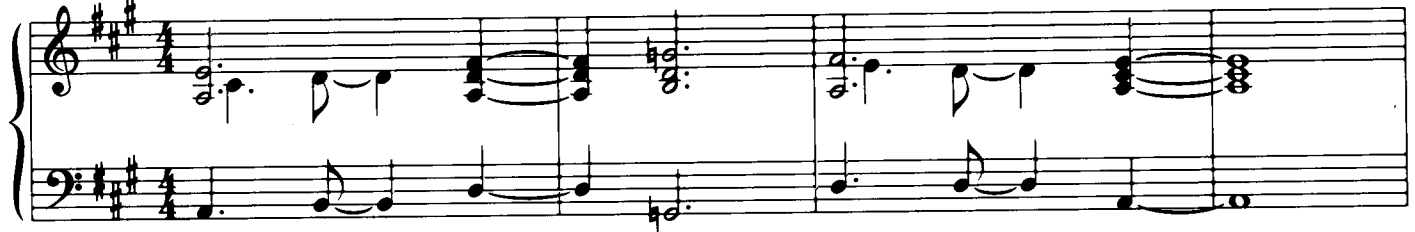
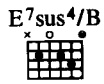
you. —

A^bD^bsus²*Play 8 times ad lib.*A^b7D^b7A^b7D^b7*Repeat ad lib. to fade*

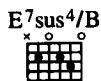
Beautiful Day

Words by Bono
Music by U2

♩ = 134



1. The heart is a bloom,



shoots up through the sto-ny ground.— But there's no room,



E7sus4/B



D



G



Dadd9



D



A



no space— to rent in this town.— You're out of luck,

A



E7sus4/B



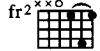
D



G



Dadd9



D



A



and the rea - son that you had to care,—

(Verse 2 see block lyric)

E7sus4/B



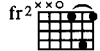
D



G



Dadd9



D



A



the traf-fic is stuck—

and you're not mov - ing a - ny - where.

E7sus4/B









D











G







You thought you'd found— a friend— to take you

Dadd9 fr2 
 D 
 A 
 E7sus4/B 
 D 
 G 

out of this place. Some-one you could lend— a hand in re-

Dadd9 fr2 
 D 
 A 
 A 
 Bm7 
 D 
 Gadd9 fr3 
 G 

- turn for grace. — It's a beau-ti - ful day. —

D 
 A 
 Bm7 
 D 

The sky falls. — And you feel — like it's a beau-ti - ful day. —

Gadd9 fr3 
 G 
 D 
 A 
 1. | 2, 3.

Don't let it get— a - way. — 2. You're on the road.

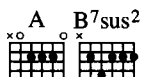


Touch me, take me to— that oth - er— place.

To Coda ⊕



Teach me, I know I'm not— a hope - less— case.



See the world in green and blue.—

See Chi - na right— in front of you.

Em¹¹ G Dadd⁹ fr²

See the can - yons brok-en by cloud. See the tu - na fleets clear-ing the — sea out.

3

Em¹¹ G Dadd⁹ fr²

See the Bed - ouin fires at night. See the oil fields at first light—

Em¹¹ G Dadd⁹ fr² Asus⁴

see the bird with a leaf in her mouth... Af-ter the flood all the col-ours came out.

A E⁷sus⁴/B D G Dadd⁹ fr² D A

ad lib. It was a beau-ti - ful — *D.%. al Coda*

3

⊕ Coda



— case. What you don't have you don't — need it now. — What you



don't know you can feel — it some - how. What you don't have you don't —



need it now. — You don't need it now. — It's a beau - ti - ful —



— day. —

E sus⁴/B

D

G⁵

N.C.



rit.

*Verse 2:*

You're on the road but you've got no destination
 You're in the mud, in the maze of her imagination
 You love this town even if that doesn't ring true
 You've been all over and it's been all over you.

It's a beautiful day
 Don't let it get away
 It's a beautiful day
 Don't let it get away.

On %:

It was a beautiful day
 A beautiful day
 Don't let it get away.

Touch me, take me to that other place
 Reach me, I know I'm not a hopeless case.

Electrical Storm

Words by Bono

Music by U2

♩ = 94

F#m

A

E

B

F#m

A

E

B

Glock 8va

F#m

A

E

B

F#m

A

E

B

F#m

A

E

B

F#m

A

1. The sea, it swells__ like a sore__ head,__ and the night it__ is ach-

E B F#m A E B

- ing. Two lov - ers lie with no sheets on their

F#m A E B F#m A

bed and the day it is break - ing. On rain - y days

E B F#m A E B

— we go swim - ming out, on rain - y days swim - ming in the sound,

F#m A E B F#m A

— on rain - y days we'd go swim - ming out. You're in my mind.








all of the time, I know that's not e - nough.








If the sky can crack there must be some way back for love and on -










-ly love. E - lec - tri - cal storm. E - lec -








- tri - cal storm. Ba - by don't








cry. — 2. Car a - larm, — won't










let you go to sleep. You're kept a - wake, dream - ing some - one els - es dream. —









— Cof - fee is cold, but it - 'll get you through. Com - pro - mise, that's
(3° see block lyrics)









no - thing new to you. — Let's see col - ours that have nev - er been seen. —

F#m7

A

E

B

D







Let's go to pla - ces no - one else has been. You're in my mind

all of the time. I know that's not e - nough.





Well if the sky can crack there must be some way back to love and on -

-ly love.

E - lec - tri - cal storm.
















E - lec - tri - cal storm. E - lec -

To Coda





- tri - cal storm. Ba - by don't

Glock 8va

cry. —

D.S. al Coda

Coda

Synth.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature (C). The staff contains a few notes and rests, with a double bar line in the middle.

cont. sim.

Musical staff with treble and bass clefs, key signature of one sharp (F#), and a common time signature (C). The staff contains a full musical phrase with chords and a melodic line.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line with lyrics: "Ba - by don't cry. Ba - by don't".

Musical staff with treble and bass clefs, key signature of one sharp (F#), and a common time signature (C). The staff contains a full musical phrase with chords and a melodic line.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line with lyrics: "cry." and "Guitar".

Musical staff with treble and bass clefs, key signature of one sharp (F#), and a common time signature (C). The staff contains a full musical phrase with chords and a melodic line.

§:
 It's hot as hell honey, in this room
 Sure hope the weather will break soon
 The air is heavy, heavy as a truck
 Need the rain to wash away our bad luck.

Hey, hey.

Well if the sky can crack *etc.*

Love Is Blindness

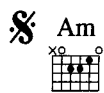
Words and Music U2

Original key B♭ minor

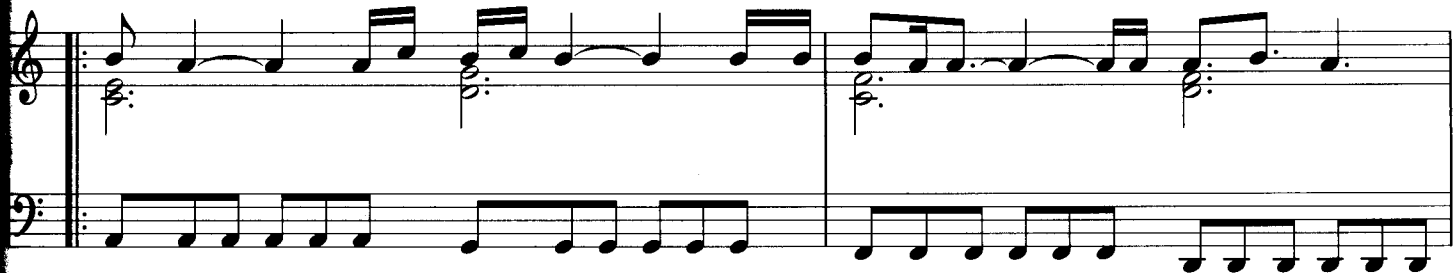
♩. = 48



1. Love is



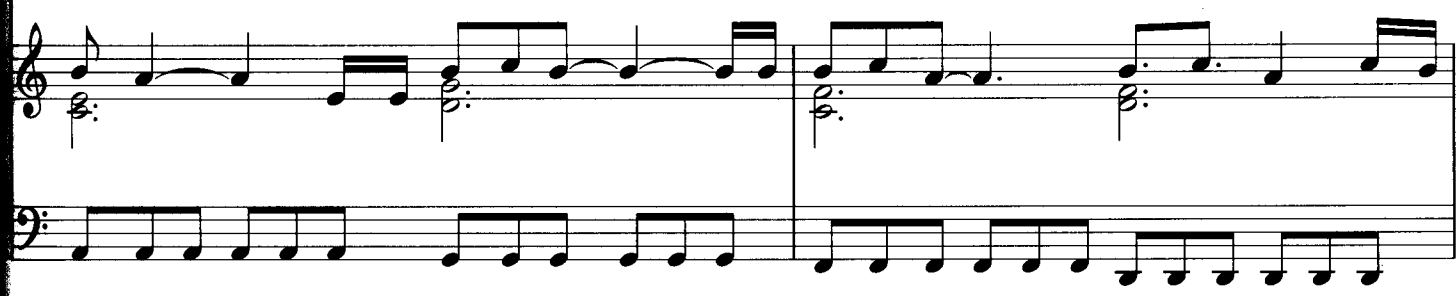
blind - ness_____ I don't wan-na see, won't you wrap the night_____ a-round me?____
 (2.) clock - works_____ and cold steel, fin - gers too numb to feel. Squeeze
 (3.) drown - ing_____ in a deep well, all the sec - rets and no - one to tell. Take the



Oh, my heart_____ love is blind - ness._____ In a
 the han-dle, blow out the can - dle love is blind - ness._____ Love is
 mo-ney, ho - ney, blind - ness._____ Love is



parked car, in a crowd-ed street,_____ you see your love_____ made com - plete. Thread is
 blind - ness I don't wan-na see,_____ won't you wrap the night_____ a - round me.
 blind - ness I don't wan-na see,_____ won't you wrap the night_____ a - round me.



Am E 1. Am
To Coda ♪

rip-ping, the knot is slip-ping. Love is blind - ness. 2. Love is

Oh, my love,
Oh, my love,

2. Am B♭ Am

blind - ness. A lit-tle death with-out mourn-ing, no

E Am B♭ Am

call and no warn-ing. Ba-by, a dan-ge - rous i - dea that

E Am G

al - most makes sense.



D. & al Coda

3. Love is

⊕ Coda



blind- ness...



Dum dum da dum dum.



Repeat ad lib. to fade

Dum dum da dum dum. Dum dum da dum dum. Dum dum da dum.

I Still Haven't Found What I'm Looking For

Words and Music by U2

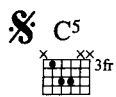
Original key D \flat major

$\text{♩} = 104$

N.C.



1. I ____ have



climbed_ high - est moun - tains, I have run through the
 (2.) kissed_ hon - ey lips, felt the heal - ing in her fin - ger
 (3.) - lieve in the king - dom come then all the co - lours will bleed in - to

Fadd9

fields on - ly to be with you, on - ly to
 tips, it burned like fire, I was burn - ing, in -
 one, bleed in - to one, but yes I'm still

C⁵

be with you. I have run, I have
 -side her. I have spoke with the tongue of
 run - ning. You broke the bonds and you loosed the

crawled, I have scaled these ci - ty walls, these ci - ty
 an - gels, I have held the hand of a dev - il, it was warm in the
 chains, car - ried the cross of my shame, oh, my

3

Fadd9

C⁵

walls____
night____
shame____

on - ly____ to be with you____
I was cold as a stone____
you know I be - lieve it____

But I still

Gsus⁴Fsus²

C



have - n't found

what I'm look - ing for

Gsus⁴Fsus²

But I still have - n't found

what I'm look -

C



1.

2.

To Coda ♪

-ing for

2. I have

C F/C C F/C C F/C C

F/C C F/C C F

C F/C C



D.S. al Coda

3. I _____ be -


♢ *Coda*

Gsus⁴ Fsus²

But I still _____ have-n't found _____ what I'm look-



C  Gsus⁴ 

-ing for. _____ But I still _____ have-n't found _____

Fsus²  C 

_____ what I'm look - ing for. _____

C⁵ 

F⁶  C⁵ 

Repeat ad lib. to fade

Miracle Drug

Words by Bono
Music by U2

♩ = 124

D A Bm G

D A Bm G

D A Bm G

1. I want to trip in - side your head, spend the day there...
2. Of sci-ence and the hu - man heart there is no lim - it.

D A Bm G

To hear the things you have - n't said and see what you might see.
 There is no fail - ure here sweet-heart, just when you quit...

D A Bm G

I want to hear you when you call, do you feel a - ny - thing at all?
 I am you and you are mine, love makes non - sense of space and

1° only
D A Bm G

I want to see your thoughts take shape and walk right out.

2° only
Gmaj7 A/G Asus4 A D Em7

time... will dis - ap - pear, love and log - ic keep us clear.

Gmaj7

A/G

Asus4

A

D

Em7

Free - dom has a scent like the top of a new - born ba - by's head. The songs -
 Rea - son is on our side, love... The songs -

Gmaj7

A7sus4

D

Em7

— are in your eyes, — I see — them when you smile. — I've seen —
 — are in your eyes, — I see — them when you smile. — I've had —

Gmaj7

Asus4

1.

Bm

G

— e - nough, — I'm not giv - ing up — on a mi - ra - cle — drug. —
 — e - nough, — of ro - man - tic love. I'd

D

A

Bm

G

2.

D

Em⁷

G



give it up, — yeah I'd give it up for a mi - ra - cle,

A⁷sus⁴

Bm



a mi - ra - cle drug, a

Bm



mi - ra - cle drug.

Vocal ad lib.

F[#]m/A

G



Bm

F[#]m/A

G Bm F#m/A

God I need your

Gmaj7 G6 A6

help to- night.

D E5 G A6

D E5 D/G

Be - neath the noise, be - low

A D Em⁷

— the din, — I hear — your voice, — it's whis - per - ing. — In sci-

D/G A Bm

- ence and — in me - di - cine — "I was — a stran - ger, you took —

Em⁷ G Asus⁴ A

— me — in." — The songs — are in — your eyes, — I

D Em⁷ G

see them when you smile. — I've had — e - nough — of ro - man -

Asus⁴ A Bm Em⁷

- tic love... Yeah, I'd give it up, yeah, I'd give it up for a

G Asus⁴ A Bm

mi - ra - cle, a mi - ra - cle drug.

Em⁷ G Asus⁴ A

- Mi - ra - cle,

Bm Em⁷ Bm⁷

mi - ra - cle drug.

Miss Sarajevo

Words and Music by Passengers
(Brian Eno, Bono, The Edge, Adam Clayton & Larry Mullen Jnr.)

♩ = 104

B



F#m



The first system of piano accompaniment consists of two staves (treble and bass clef) in 4/4 time. The key signature has three sharps (F#, C#, G#). The melody in the treble clef is a series of eighth notes, while the bass clef provides a steady eighth-note accompaniment. The system is divided into four measures.

B



E



The second system of piano accompaniment continues the melody and accompaniment from the first system. It consists of two staves in 4/4 time, with the same key signature of three sharps. The system is divided into four measures.

F#m



E



The third system of piano accompaniment continues the melody and accompaniment. It consists of two staves in 4/4 time, with the same key signature of three sharps. The system is divided into four measures.

G#m



F#m



The fourth system of piano accompaniment includes the vocal melody. The treble clef staff shows the vocal line with lyrics. The bass clef staff continues the piano accompaniment. The system is divided into four measures.

1. Is there a time_____ for keep-ing your dis-
(2.) _____ to run for cov-

B



- tance, a time to turn your eyes a - way? Is there a time.
 - er, a time for kiss and tell? Is there a time.

F#m



B



— for keep-ing your head down, for get - ting on with the day.
 — for dif-f'rent col - ours, dif - f'rent names you find hard to spell.

F#m



— Is there a time for kohl and lip - stick, a time
 — Is there a time for first com - mun - ion, a time

B



F#m



— for cut - ting hair? Is there a time for high street shop -
 — for East Sev - en - teen? Is there a time to turn to Mec -

B



ping ca? to find the right dress to wear? Here she comes...
Is there a time to be a beau - ty queen? Here she comes...

E



F#m



Ooh, ooh. Heads turn a - round...
Ooh, ooh. Beau - ty plays the clown...

E



Here she comes, to
Here she comes, sur -

1.

G#m



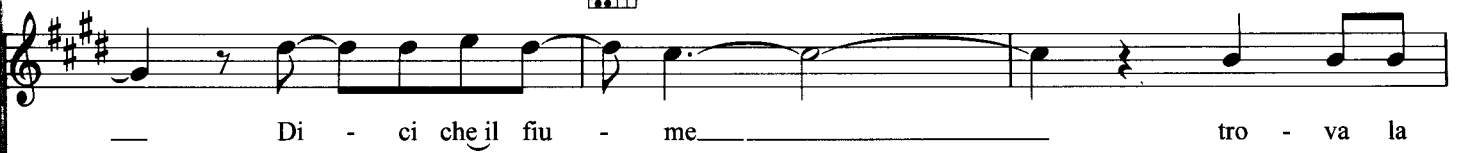
2.

G#m



take her crown. 2. Is there a time - re - al in her crown...

F#m



tro - va la

B



F#m



Che co - me il fiu - me

B



Ol - tre i con -

F#m



B



F#m



Di - ci che co - me fiu - me,

B



E



co - me fiu - me l'a - mor - - -

F#m



- e giun - ge - rà, l'a -

E



G#m



- mor - - -

F#m



- - - e. E non so più

B



F#m



preg - are E nell' - l'a - mor - e

B



non su più spe - ra - re. E quell' - a -

F#m



B



- mor - e non so più as - pet - ta - re.

F#m



Is there a time_____ for ty - ing rib - bons, a time_____

B



F#m



for Christ - mas trees?_____ Is there a time_____ for lay - ing ta -

B



bles when the night_____ is set to freeze?_____

E



F#m



Repeat to fade

New Year's Day

Words and Music by U2

♩ = 132



B



D#m



Yeah! _____

G#m



B



D#m





C#m/E





G#m





F#sus2
fr4 


C#m/E






G#m7sus4
fr4 


B


D#m


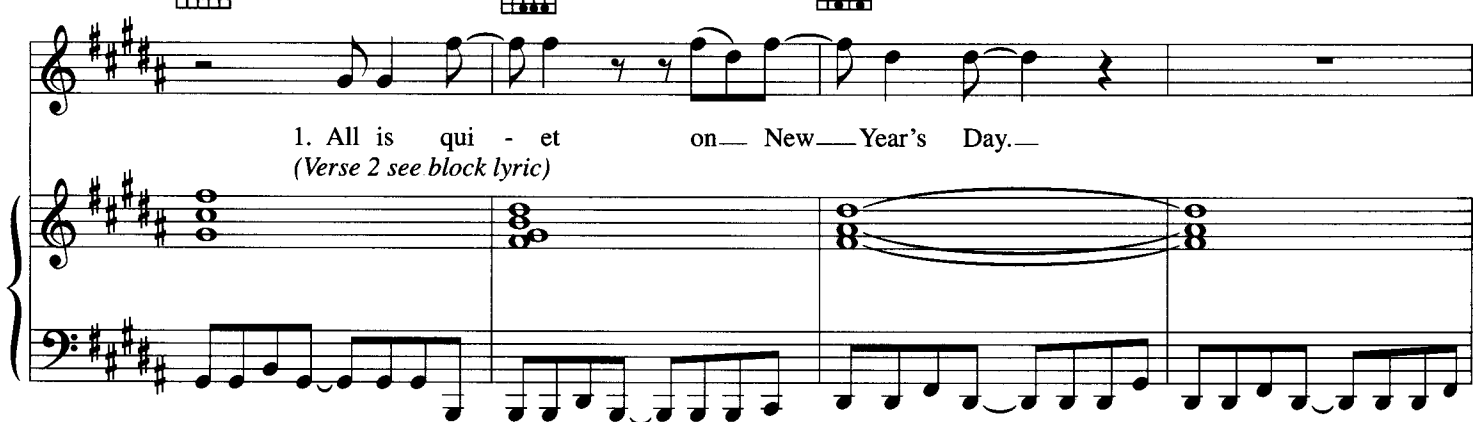



G#m7sus4
fr4 


B



D#m


1. All is qui - et on New Year's Day.
(Verse 2 see block lyric)




G#m
fr4 

B


D#m


A world in white gets un-der - way.







I want to be___ with you,___ be___ with you___ night___ and day.




No-thing chan - ges on




New Year's___ Day.




On___ New___ Year's___ Day.---

F# G#m
fr4

I _____ will be with you a - gain. _____

F# E maj9
ox

I _____ will be with you a - gain. _____

2. F# G#m
fr4

true, it's _____ true. _____ And we can _____ break _____ through. _____ Though _____

F# E maj9
ox

torn _____ in two, _____ we can _____ be _____ one. _____



I, _____ I will be - gin a - gain. _____

Accompanying guitar and bass lines for the first system.



I, _____ I will be - gin a - gain. _____



Accompanying guitar and bass lines for the second system.






Third system of music with guitar and bass lines.

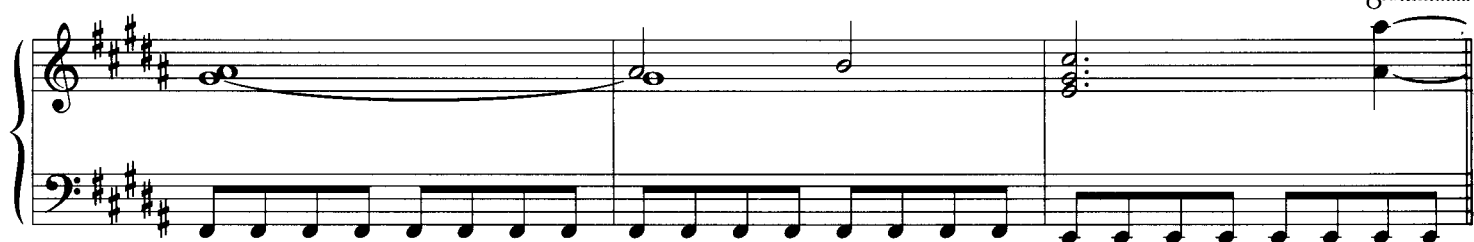





Fourth system of music with guitar and bass lines.


C[#]m/E

G[#]m







F[#]sus2

C[#]m/E

 8va.....




G[#]m7sus4

B

D[#]m

 8va..... *Play 4 times ad lib.*



G[#]m7sus4

B

D[#]m


Uh uh uh uh uh uh.—





I _____ will be with you a - gain. _____

Chord progression for the first system, featuring F# and G#m chords.



I _____ will be with

Chord progression for the second system, featuring F# and G#m chords.



Repeat to fade

you a - - - gain. _____

Chord progression for the third system, featuring Emaj9 and other chords.

Verse 2:

Under a blood red sky
A crowd has gathered in black and white
Arms entwined, the chosen few
The newspaper sellers say it's true
And we can break through
Though torn in two
We can be one.

I, I will begin again
I, I will begin again.

One

Words and Music by David Evans, Adam Clayton, Paul Hewson & Laurence Mullen

♩ = 98

Am



The first system of piano accompaniment is in 4/4 time. The right hand starts with a whole rest, followed by a quarter rest, then a quarter note G4, and a half note F#4. The left hand has a whole rest. The second measure features a triplet of eighth notes G4, A4, and B4 in the right hand, and a half note G3 in the left hand.



The second system of piano accompaniment continues the melody. The right hand has a triplet of eighth notes G4, A4, and B4, followed by a half note G4. The left hand has a half note G3. The third measure features a half note G4 in the right hand and a half note G3 in the left hand.



1. Is it get - ting bet - ter
2. Did I dis - ap - point you,
3. Have you come here for for - give - ness?

The third system of piano accompaniment continues the melody. The right hand has a half note G4, followed by a half note F#4. The left hand has a half note G3. The fourth measure features a triplet of eighth notes G4, A4, and B4 in the right hand, and a half note G3 in the left hand.

Fmaj7

G

or do you feel the same? —
 or leave a bad taste in your mouth?
 Have you come to raise the dead?

Am

D5

Will it make it eas - ier on you, — now
 You act like you nev - er had love
 Have you come here to play Je - sus

Fmaj7

Gsus4

you got some - one to blame? You say
 and you want me to go with - out. Well it's
 to the le - pers in your head?

C Am Fmaj7

one love, — one life, — when it's one need
 too late — to - night — to drag the past out in -
 Did I ask too much, more than a lot? You gave me no-thing, now it's

C

- to in the night. One love, —
 the light. We're one — but we're
 all I got. We're one — but we're

Am Fmaj7

we get — to share — it, — leaves you ba - by, — if you
 not the — same, — we get to car - ry each oth - er, — car -
 not the — same, — well we hurt each oth - er, then — we

1. C Am D

don't care — for it.



2.

- ry each oth - er. One. _____



3.



do it a - gain. You say love is a tem - ple, love, -



a high - er law. _____ Love _____ is a tem - ple, love, -

Am C G

the high-er law. You ask me to en - ter but then you make me crawl. And

Fmaj⁷

I can't be hold - ing on to what you got,

C Am

when all you got is hurt. One love, one blood,

Fmaj⁷ C

one life, you got to do what you should. One life,



with each oth - er,

sis - ters, —

bro - thers. —



One life —

but we're

not the same, — we get to

car-ry — each oth - er car -



-ry each oth - er.

One. —

One. —



Repeat ad lib.

October

Words and Music by U2

♩ = 86

Am Asus² Am Asus² G Gsus² G⁵ Gsus²

The first system of musical notation for 'October' consists of a grand staff with a treble and bass clef. The time signature is 4/4. The tempo is marked as ♩ = 86. The system contains eight measures. The first four measures are in the key of A minor, alternating between Am and Asus² chords. The last four measures are in the key of G major, alternating between G and Gsus² chords, with a G⁵ chord in the seventh measure. Chord diagrams are provided for each chord type: Am (A minor), Asus² (A minor with a raised second), G (G major), Gsus² (G major with a raised second), and G⁵ (G major with a raised fifth). The notation includes quarter notes, eighth notes, and a half note in the treble clef, and quarter notes and half notes in the bass clef.

Am Asus² Am Asus² G Gsus² Dm⁷









The second system of musical notation for 'October' consists of a grand staff with a treble and bass clef. The time signature is 4/4. The system contains eight measures. The first four measures are in the key of A minor, alternating between Am and Asus² chords. The last four measures are in the key of G major, alternating between G and Gsus² chords, with a Dm⁷ chord in the seventh measure. Chord diagrams are provided for each chord type: Am (A minor), Asus² (A minor with a raised second), G (G major), Gsus² (G major with a raised second), and Dm⁷ (D minor with a seventh). The notation includes quarter notes, eighth notes, and a half note in the treble clef, and quarter notes and half notes in the bass clef.

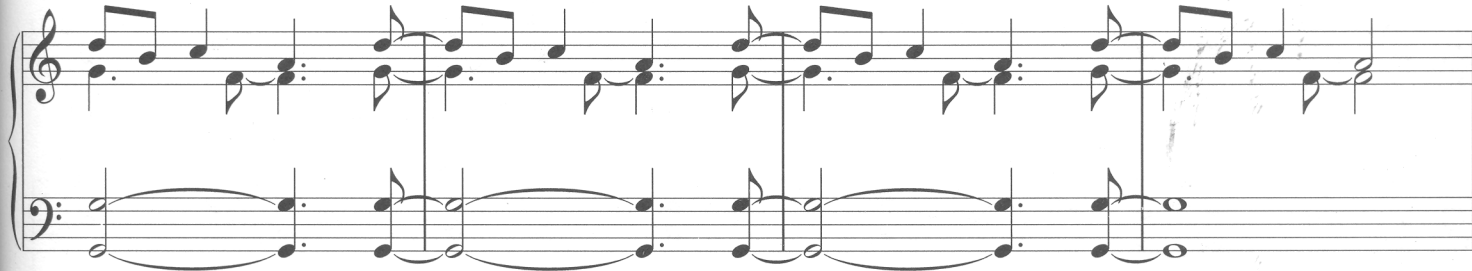
Am Asus² Am Asus² G Gsus² G⁵ Gsus²


The third system of musical notation for 'October' consists of a grand staff with a treble and bass clef. The time signature is 4/4. The system contains eight measures. The first four measures are in the key of A minor, alternating between Am and Asus² chords. The last four measures are in the key of G major, alternating between G and Gsus² chords, with a G⁵ chord in the seventh measure. Chord diagrams are provided for each chord type: Am (A minor), Asus² (A minor with a raised second), G (G major), Gsus² (G major with a raised second), and G⁵ (G major with a raised fifth). The notation includes quarter notes, eighth notes, and a half note in the treble clef, and quarter notes and half notes in the bass clef.

Am Asus² Am Asus² G Gsus² Dm⁷

The fourth system of musical notation for 'October' consists of a grand staff with a treble and bass clef. The time signature is 4/4. The system contains eight measures. The first four measures are in the key of A minor, alternating between Am and Asus² chords. The last four measures are in the key of G major, alternating between G and Gsus² chords, with a Dm⁷ chord in the seventh measure. Chord diagrams are provided for each chord type: Am (A minor), Asus² (A minor with a raised second), G (G major), Gsus² (G major with a raised second), and Dm⁷ (D minor with a seventh). The notation includes quarter notes, eighth notes, and a half note in the treble clef, and quarter notes and half notes in the bass clef.

































Oc -

- to - ber_____ and the trees are stripped bare____ of all they wear.____



G Gsus^{4/2} Am Asus² Am Asus²

What do I _____ care? Oc - to - ber _____ and king - doms rise _____ and

G Gsus² Dm⁷

King - doms fall, _____ but you go on _____ and

G G¹¹ G G¹¹ G/A

on.

G/D Dm⁷ G/D Dm⁷ G^{5*}

Pride (In The Name Of Love)

Words and Music by U2

Original key B major

♩ = 108



Drums





1. One man come_ in the name of love, one man come_ and go_

2. One man caught_ on a barbed wire fence, one man, he_ re - sist_





One man come, he to jus - ti - fy,
 One man washed up on an emp - ty beach,

one man to ov - er - throw. }
 one man be - trayed with a kiss. }

In the name _____ of love,

what more _____ in the name of _____ love. In the name

of love, _____ what more _____ in the name of love.

8vb













8vb

Gm7

C

E^b6

First system of musical notation. The top staff (treble clef) contains a whole rest followed by a double bar line and a repeat sign. The middle staff (treble clef) contains a half note G3, followed by a half note F3, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The bottom staff (bass clef) contains a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

F

Csus⁴

Second system of musical notation. The top staff (treble clef) contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-2, G-3, F-4, E-5, D-6, C-7, B-8, A-9, G-10, F-11, E-12, D-13, C-14, B-15, A-16, G-17, F-18, E-19, D-20, C-21, B-22, A-23, G-24, F-25, E-26, D-27, C-28, B-29, A-30, G-31, F-32, E-33, D-34, C-35, B-36, A-37, G-38, F-39, E-40, D-41, C-42, B-43, A-44, G-45, F-46, E-47, D-48, C-49, B-50, A-51, G-52, F-53, E-54, D-55, C-56, B-57, A-58, G-59, F-60, E-61, D-62, C-63, B-64, A-65, G-66, F-67, E-68, D-69, C-70, B-71, A-72, G-73, F-74, E-75, D-76, C-77, B-78, A-79, G-80, F-81, E-82, D-83, C-84, B-85, A-86, G-87, F-88, E-89, D-90, C-91, B-92, A-93, G-94, F-95, E-96, D-97, C-98, B-99, A-100, G-101, F-102, E-103, D-104, C-105, B-106, A-107, G-108, F-109, E-110, D-111, C-112, B-113, A-114, G-115, F-116, E-117, D-118, C-119, B-120, A-121, G-122, F-123, E-124, D-125, C-126, B-127, A-128, G-129, F-130, E-131, D-132, C-133, B-134, A-135, G-136, F-137, E-138, D-139, C-140, B-141, A-142, G-143, F-144, E-145, D-146, C-147, B-148, A-149, G-150, F-151, E-152, D-153, C-154, B-155, A-156, G-157, F-158, E-159, D-160, C-161, B-162, A-163, G-164, F-165, E-166, D-167, C-168, B-169, A-170, G-171, F-172, E-173, D-174, C-175, B-176, A-177, G-178, F-179, E-180, D-181, C-182, B-183, A-184, G-185, F-186, E-187, D-188, C-189, B-190, A-191, G-192, F-193, E-194, D-195, C-196, B-197, A-198, G-199, F-200, E-201, D-202, C-203, B-204, A-205, G-206, F-207, E-208, D-209, C-210, B-211, A-212, G-213, F-214, E-215, D-216, C-217, B-218, A-219, G-220, F-221, E-222, D-223, C-224, B-225, A-226, G-227, F-228, E-229, D-230, C-231, B-232, A-233, G-234, F-235, E-236, D-237, C-238, B-239, A-240, G-241, F-242, E-243, D-244, C-245, B-246, A-247, G-248, F-249, E-250, D-251, C-252, B-253, A-254, G-255, F-256, E-257, D-258, C-259, B-260, A-261, G-262, F-263, E-264, D-265, C-266, B-267, A-268, G-269, F-270, 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E-1237, D-1238, C-1239, B-1240, A-1241, G-1242, F-1243, E-1244, D-1245, C-1246, B-1247, A-1248, G-1249, F-1250, E-1251, D-1252, C-1253, B-1254, A-1255, G-1256, F-1257, E-1258, D-1259, C-1260, B-1261, A-1262, G-1263, F-1264, E-1265, D-1266, C-1267, B-1268, A-1269, G-1270, F-1271, E-1272, D-1273, C-1274, B-1275, A-1276, G-1277, F-1278, E-1279, D-1280, C-1281, B-1282, A-1283, G-1284, F-1285, E-1286, D-1287, C-1288, B-1289, A-1290, G-1291, F-1292, E-1293, D-1294, C-1295, B-1296, A-1297, G-1298, F-1299, E-1300, D-1301, C-1302, B-1303, A-1304, G-1305, F-1306, E-1307, D-1308, C-1309, B-1310, A-1311, G-1312, F-1313, E-1314, D-1315, C-1316, B-1317, A-1318, G-1319, F-1320, E-1321, D-1322, C-1323, B-1324, A-1325, G-1326, F-1327, E-1328, D-1329, C-1330, B-1331, A-1332, G-1333, F-1334, E-1335, D-1336, C-1337, B-1338, A-1339, G-1340, F-1341, E-1342, D-1343, C-1344, B-1345, A-1346, G-1347, F-1348, E-1349, D-1350, C-1351, B-1352, A-1353, G-1354, F-1355, E-1356, D-1357, C-1358, B-1359, A-1360, G-1361, F-1362, E-1363, D-1364, C-1365, B-1366, A-1367, G-1368, F-1369, E-1370, D-1371, C-1372, B-1373, A-1374, G-1375, F-1376, E-1377, D-1378, C-1379, B-1380, A-1381, G-1382, F-1383, E-1384, D-1385, C-1386, B-1387, A-1388, G-1389, F-1390, E-1391, D-1392, C-1393, B-1394, A-1395, G-1396, F-1397, E-1398, D-1399, C-1400, B-1401, A-1402, G-1403, F-1404, E-1405, D-1406, C-1407, B-1408, A-1409, G-1410, F-1411, E-1412, D-1413, C-1414, B-1415, A-1416, G-1417, F-1418, E-1419, D-1420, C-1421, B-1422, A-1423, G-1424, F-1425, E-1426, D-1427, C-1428, B-1429, A-1430, G-1431, F-1432, E-1433, D-1434, C-1435, B-1436, A-1437, G-1438, F-1439, E-1440, D-1441, C-1442, B-1443, A-1444, G-1445, F-1446, E-1447, D-1448, C-1449, B-1450, A-1451, G-1452, F-1453, E-1454, D-1455, C-1456, B-1457, A-1458, G-1459, F-1460, E-1461, D-1462, C-1463, B-1464, A-1465, G-1466, F-1467, E-1468, D-1469, C-1470, B-1471, A-1472, G-1473, F-1474, E-1475, D-1476, C-1477, B-1478, A-1479, G-1480, F-1481, E-1482, D-1483, C-1484, B-1485, A-1486, G-1487, F-1488, E-1489, D-1490, C-1491, B-1492, A-1493, G-1494, F-1495, E-1496, D-1497, C-1498, B-1499, A-1500, G-1501, F-1502, E-1503, D-1504, C-1505, B-1506, A-1507, G-1508, F-1509, E-1510, D-1511, C-1512, B-1513, A-1514, G-1515, F-1516, E-1517, D-1518, C-1519, B-1520, A-1521, G-1522, F-1523, E-1524, D-1525, C-1526, B-1527, A-1528, G-1529, F-1530, E-1531, D-1532, C-1533, B-1534, A-1535, G-1536, F-1537, E-1538, D-1539, C-1540, B-1541, A-1542, G-1543, F-1544, E-1545, D-1546, C-1547, B-1548, A-1549, G-1550, F-1551, E-1552, D-1553, C-1554, B-1555, A-1556, G-1557, F-1558, E-1559, D-1560, C-1561, B-1562, A-1563, G-1564, F-1565, E-1566, D-1567, C-1568, B-1569, A-1570, G-1571, F-1572, E-1573, D-1574, C-1575, B-1576, A-1577, G-1578, F-1579, E-1580, D-1581, C-1582, B-1583, A-1584, G-1585, F-1586, E-1587, D-1588, C-1589, B-1590, A-1591, G-1592, F-1593, E-1594, D-1595, C-1596, B-1597, A-1598, G-1599, F-1600, E-1601, D-1602, C-1603, B-1604, A-1605, G-1606, F-1607, E-1608, D-1609, C-1610, B-1611, A-1612, G-1613, F-1614, E-1615, D-1616, C-1617, B-1618, A-1619, G-1620, F-1621, E-1622, D-1623, C-1624, B-1625, A-1626, G-1627, F-1628, E-1629, D-1630, C-1631, B-1632, A-1633, G-1634, F-1635, E-1636, D-1637, C-1638, B-1639, A-1640, G-1641, F-1642, E-1643, D-1644, C-1645, B-1646, A-1647, G-1648, F-1649, E-1650, D-1651, C-1652, B-1653, A-1654, G-1655, F-1656, E-1657, D-1658, C-1659, B-1660, A-1661, G-1662, F-1663, E-1664, D-1665, C-1666, B-1667, A-1668, G-1669, F-1670, E-1671, D-1672, C-1673, B-1674, A-1675, G-1676, F-1677, E-1678, D-1679, C-1680, B-1681, A-1682, G-1683, F-1684, E-1685, D-1686, C-1687, B-1688, A-1689, G-1690, F-1691, E-1692, D-1693, C-1694, B-1695, A-1696, G-1697, F-1698, E-1699, D-1700, C-1701, B-1702, A-1703, G-1704, F-1705, E-1706, D-1707, C-1708, B-1709, A-1710, G-1711, F-1712, E-1713, D-1714, C-1715, B-1716, A-1717, G-1718, F-1719, E-1720, D-1721, C-1722, B-1723, A-1724, G-1725, F-1726, E-1727, D-1728, C-1729, B-1730, A-1731, G-1732, F-1733, E-1734, D-1735, C-1736, B-1737, A-1738, G-1739, F-1740, E-1741, D-1742, C-1743, B-1744, A-1745, G-1746, F-1747, E-1748, D-1749, C-1750, B-1751, A-1752, G-1753, F-1754, E-1755, D-1756, C-1757, B-1758, A-1759, G-1760, F-1761, E-1762, D-1763, C-1764, B-1765, A-1766, G-1767, F-1768, E-1769, D-1770, C-1771, B-1772, A-1773, G-1774, F-1775, E-1776, D-1777, C-1778, B-1779, A-1780, G-1781, F-1782, E-1783, D-1784, C-1785, B-1786, A-1787, G-1788, F-1789, E-1790, D-1791, C-1792, B-1793, A-1794, G-1795, F-1796, E-1797, D-1798, C-1799, B-1800, A-1801, G-1802, F-1803, E-1804, D-1805, C-1806, B-1807, A-1808, G-1809, F-1810, E-1811, D-1812, C-1813, B-1814, A-1815, G-1816, F-1817





Mm mm mm mm mm mm mm






mm mm mm mm 3. Ear-ly morn-ing, Ap - ril four,





shot rings out in the Mem - phis sky. Free at last, they





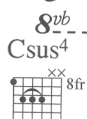
— took your life, they could not take your pride. In the name.

8^{vb}



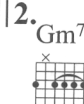
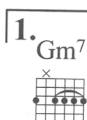
of love, what more in the name of love.

In the name of love, what more.



In the name of love, what more.

in the name of love. Oh.



oh oh, oh oh, oh oh, oh oh, oh.

oh oh, oh oh, oh oh, oh oh, oh.



oh oh, oh oh, oh oh, oh oh, oh.

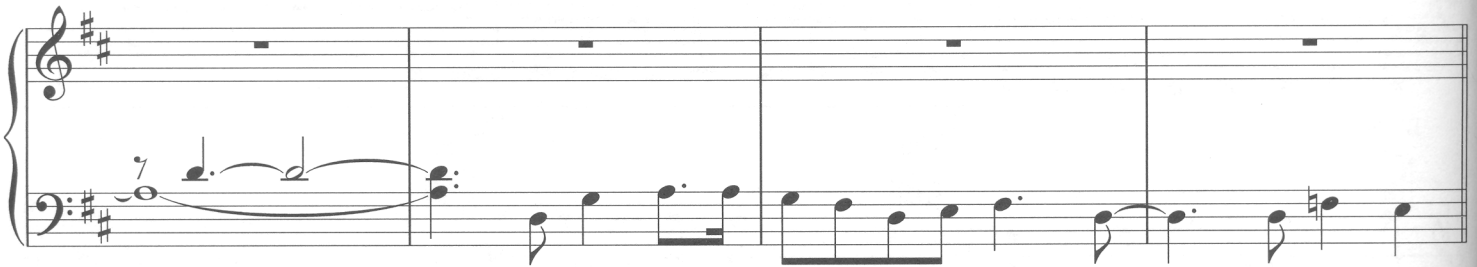
oh oh, oh oh, oh oh, oh oh, oh.

Running To Stand Still

Words and Music by U2

♩ = 92

N.C.



1. And so she woke up, _____ woke up from, _____ where she was ly -
2. Sweet the sin, _____ bit - ter the taste _____ in my mouth...





-ing still, Said I _____ got - ta do some - thing a - bout where we're -
I see sev - en towers, _____ but I on - ly



_____ go - ing. _____ Step on a fast _____ train,
see one way out. You got - ta cry with - out weep - ing, talk with - out speak - ing,



step out of the driv - ing rain, _____ may - be, run from the dark -
scream with - out rais - ing your voice. You know I took the poi - son from the poi -



- ness _____ in the night. _____ Sing - ing ah, -
- son stream, then I float - ed out of here sing - ing ah, -



ah la la la de day. Ah la la



1.

la de day. Ah la la de day.

Gadd9



2.

Ooh.

Gadd9



D



Ooh.

Gadd9
xx 3fr

Ooh.

D
xxo

She walks through the streets with her eyes paint - ed red,


Gadd9
xx 3fr


D
xxo

un - der black bel - ly of cloud in the rain. In through a door - way


Gadd9
xx 3fr


she brings me white gold - en pearls sto - len from the sea, she is rag -


D 

Gadd9 


- ing. She is rag - ing. And the storm blows up in her eyes.


A 


C/G 


G 

She will suf - fer the need - le chill, -


A 

C/G 

G 

D 

she's run - ning to stand still.

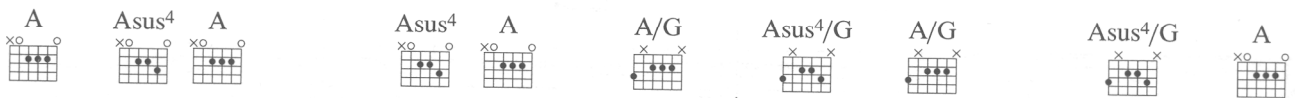
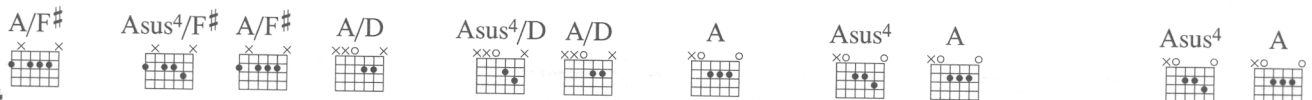
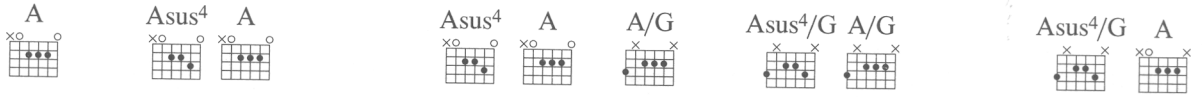
Gadd9 

Repeat ad lib. to fade

Sometimes You Can't Make It On Your Own

Words by Bono
Music by U2

♩ = 96



1. Tough,
(2.) fight

you think you've got the stuff..
all the time.____

You're
You and I...



A/F# Asus4/F# A/F# A/D Asus4/D A/D A Asus4 A

tell - ing me and a - ny - one you're hard e - nough...
 that's al - right. We're the same soul.

A Asus4 A Asus4 A Asus4 A

You don't have to put up a fight, you
 I don't need... I don't

A/G Asus4/G A/G Asus4/G A A/F# Asus4/F# A/F#

don't have to al - ways be right. Let metake some of the
 need to hear you say that if we weren't so a - like


A/D Asus4/D A/D A Asus4 A

punch - es for you to - night.
 you'd like me a whole lot more.

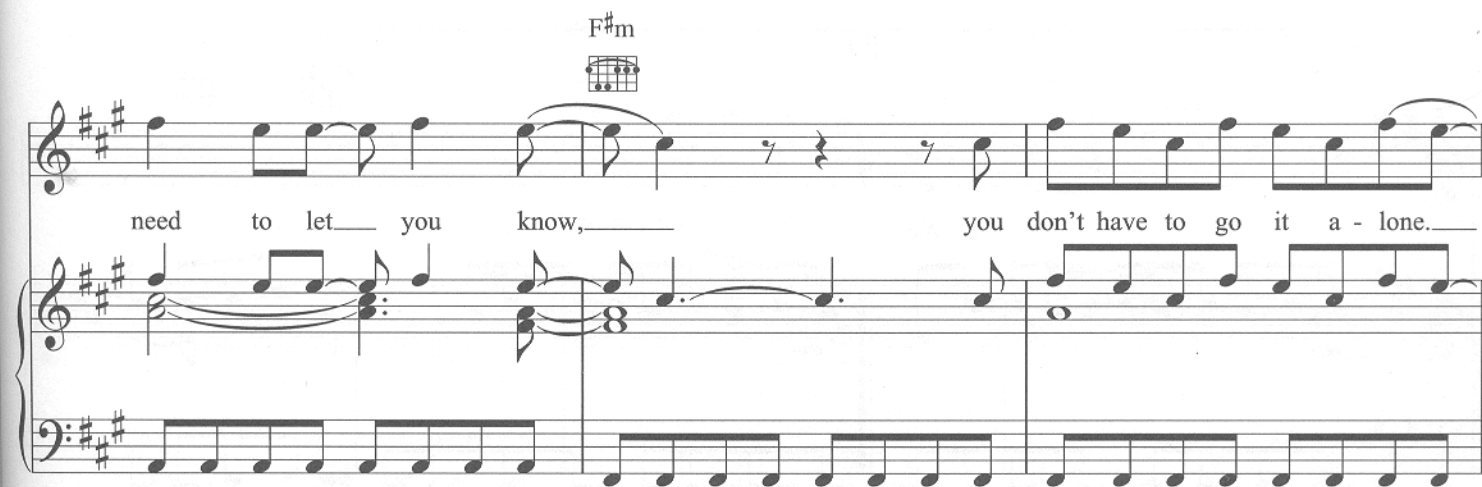
D  **A** 



Lis - ten to me now, I



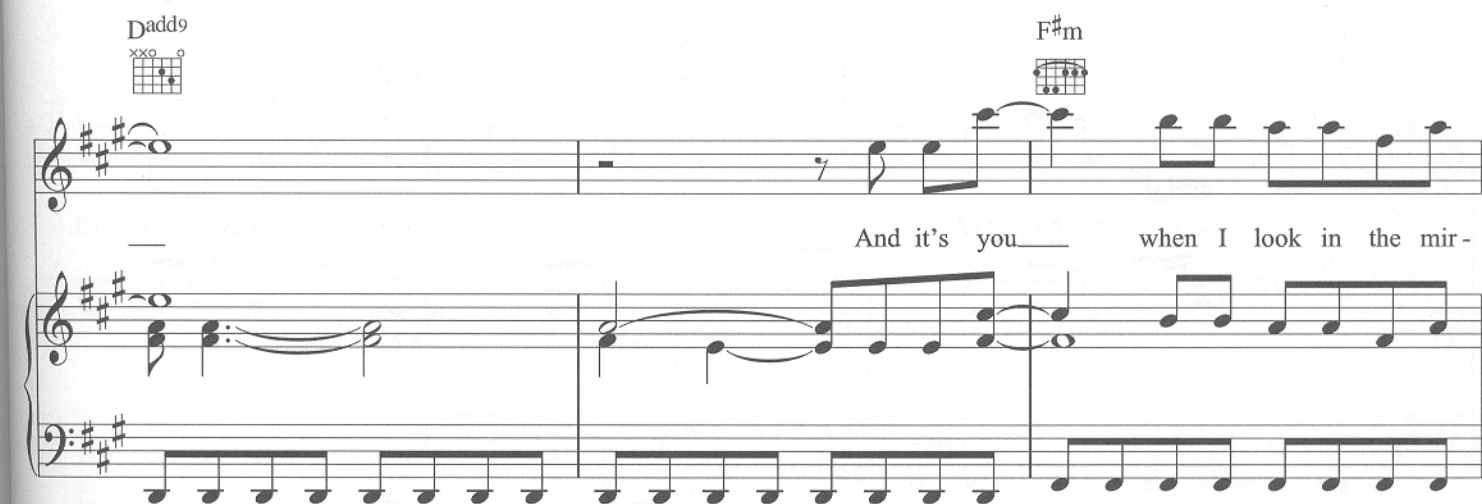
F#m 


need to let you know, you don't have to go it a - lone.



Dadd9  **F#m** 

And it's you when I look in the mir -



C#m/E  **Dmaj7** 

-ror, and it's you when I don't pick up the phone. Some -



F#m C#m/E Dmaj7

- times you can't make it on your own.

1. 2. F C



2. We

Dm F C Am

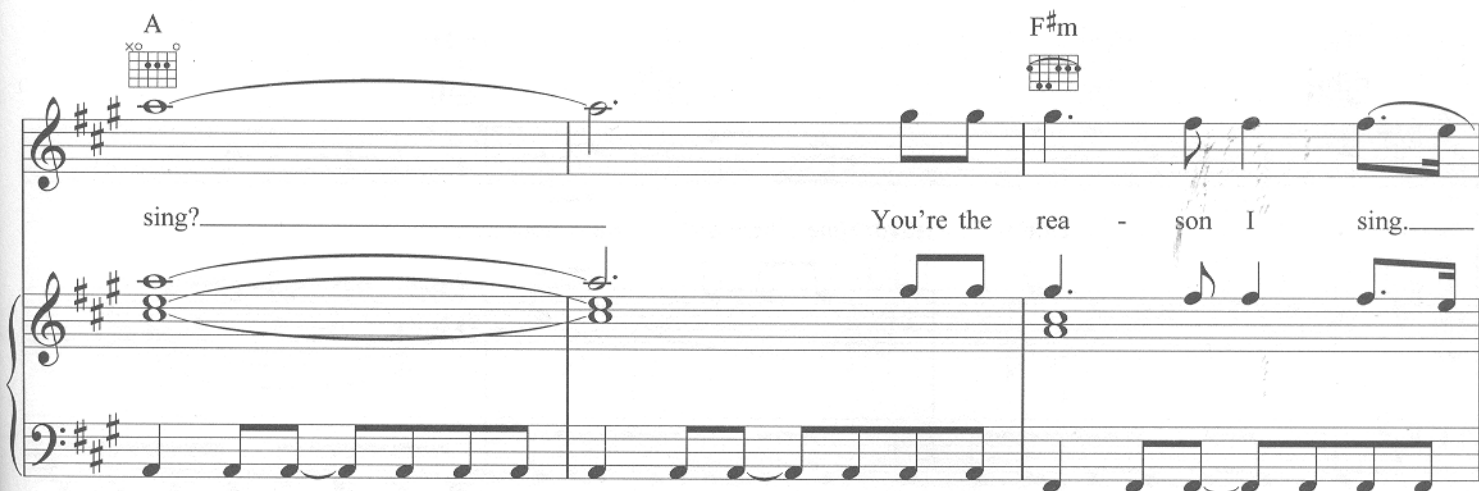
I know that we don't talk I'm sick of it all.


F C Dm

Can you hear me when I

A  F#m 



sing? _____ You're the rea - son I sing. _____



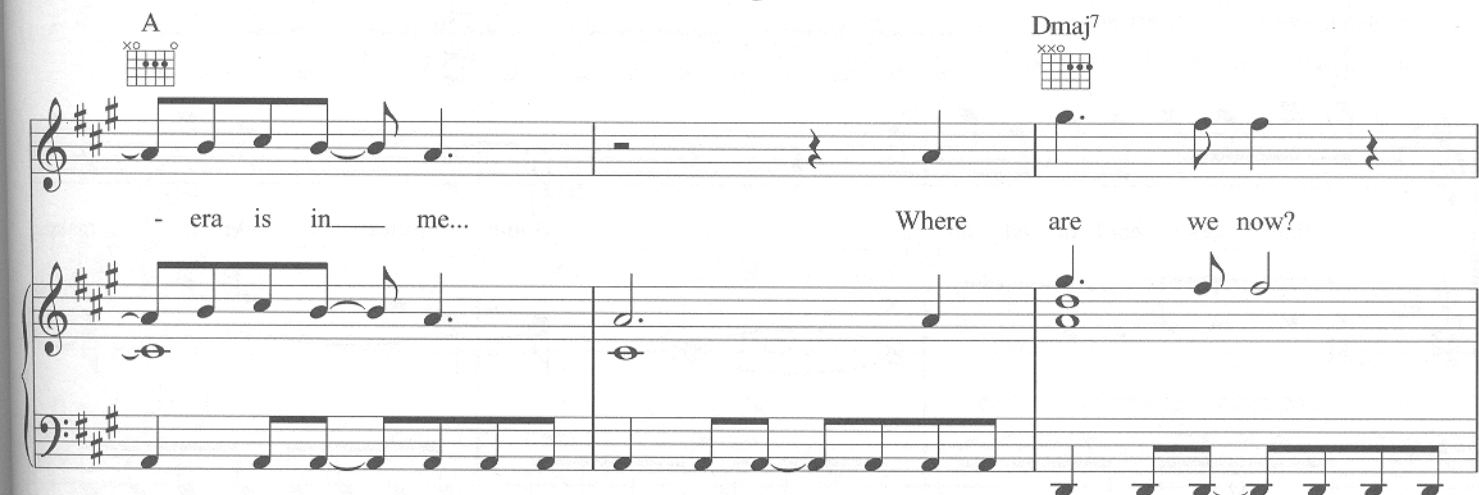
Dmaj7  E 

— You're the rea - son why _____ the op -



A  Dmaj7 

- era is in _____ me... Where are we now?



A 

Still got to let _____ you know a house still does-n't make a home. _____



F#m



Dadd9



Don't leave me here a - lone...

F#m



C#m/E



And it's you when I look in the mir - ror, and it's you

Dmaj7



F#m



— that makes it hard to let go. —

Some - times you can't make —

C#m/E



Dmaj7



— it on your own. —

F#m C#m/E 4fr

Some - times you can't make__ it, best you can

Dmaj7 F#m

do is to fake__ it. Some - times you can't make__

C#m/E 4fr Dmaj7

__ it on__ your own.__

A

Play 4 times

Stay (Faraway, So Close!)

Words and Music by U2

♩ = 94




1. Green



light, — Se - ven E - le - ven, you stop in — for a pack
 (2.) — grey morn - ing, you stum - ble out of a hole
 (3.) — so close, — up with the sta - tic and the

E^bFm⁷

of ci-gar - ettes. You don't smoke, don't ev - en want to. Hey____
 in the ground. A vam - pire or a vic-tim, it de - pends____
 ra - di - o. With sa - tel - lite te - le - vi - sion you can go

A^bE^b

now, check your change. Dressed up like a car
 on who's a - round. You used to stay in to watch the
 a - ny - where. Mi - a - mi, New Or - leans

Fm⁷A^bE^b

crash, your wheels are turn - ing but you're up - side down...
 ad - verts. You could lip - sync to the talk shows.
 Lon - don, Bel - fast and Ber - lin.

1.

Fm7

E^b

You say, when he hits you, you don't mind

Fm7



be-cause when he hurts you you feel

E^b

Fm7

A^b

a - live. Oh, no. Is that what it is?

2, 3.

Fm7

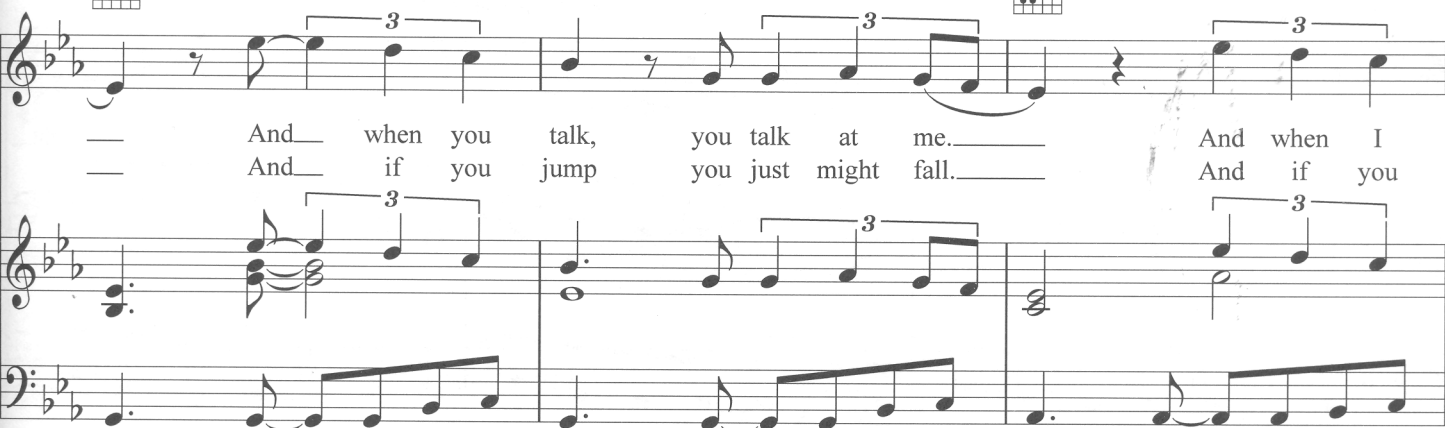
E^b

2. Red light, And if you look, you look through me.
And if you lis - ten I can't call.

E^b/G



A^b

And when you talk, you talk at me. And when I
And if you jump you just might fall. And if you

B^b7




touch you shout you don't feel a thing. } If I could stay—
I'll on - ly leave you.

Fm⁷



E^b

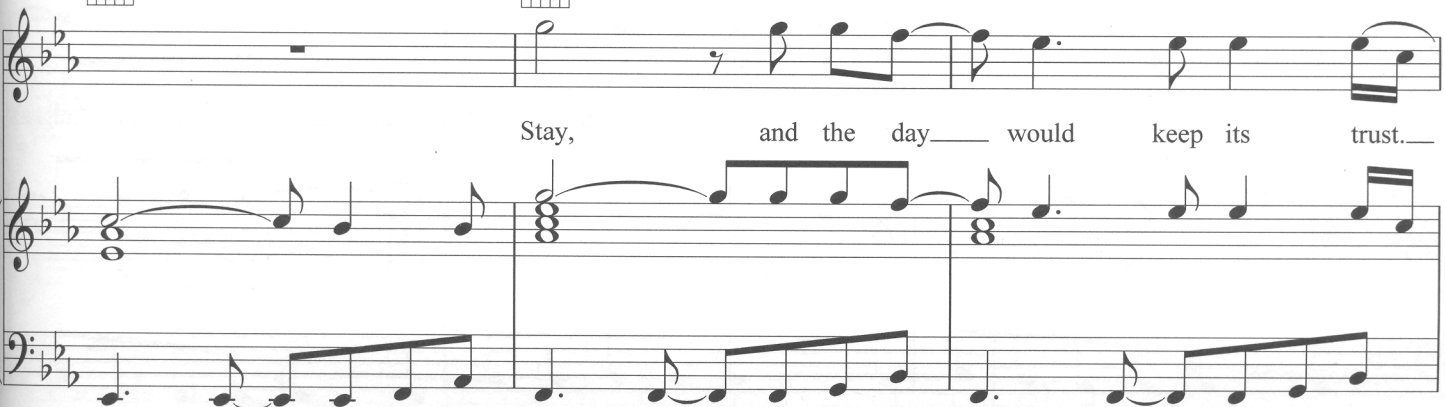



then the night would give you up.

A^b/E^b



Fm⁷

Stay, and the day would keep its trust.

E^b A^b/E^b Fm^9

To Coda Φ

Stay, and the night

A^b/E^b E^b

D.S. al Coda

— would be e - nough.

3. Far a - way,

Φ *Coda* A^b E^b/G

Stay with the de - mons you — drowned.

A^b B^b Fm^9

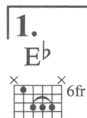
Stay with the spi - rit I — found. Stay — and the night



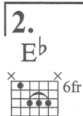
— would be e - nough. — Oh, — ooh. —



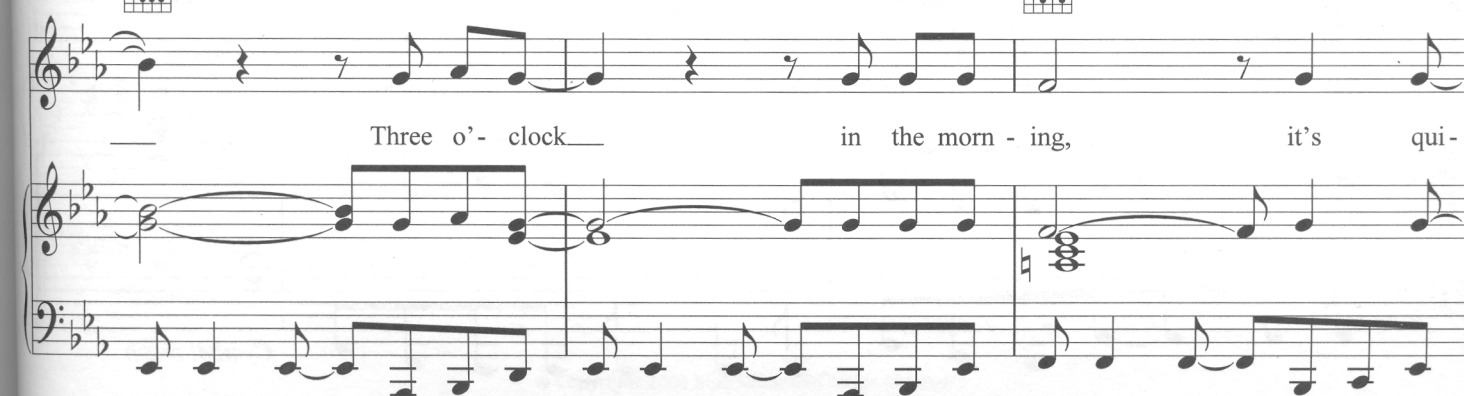
Oh, — ooh. —



Oh, — ooh. —



— Three o' - clock — in the morn - ing, it's qui -





et, — there's no — one a — round. — Just the bang —



— and the clat — ter as an an — gel runs to ground. —



Just the bang — and the



N.C.

clat — ter as an an — gel hits the ground.

Cymbal crash

Stuck In A Moment You Can't Get Out Of

Words by Bono & The Edge
Music by U2

♩ = 78

E E/G# A E/G# B C#m A E

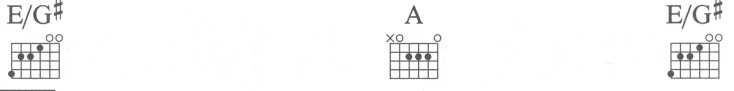
E E/G# A E/G#

1. I'm not a - fraid of a - ny - thing in this world, there's
2. I will not for - sake the col - ours that you bring, the

B C#m A E


no - thing you can throw at me that I have - n't al - rea - dy heard.
nights you filled with fire - works they left you with noth - ing

E/G# A E/G#



I'm just try - ing to find a de - cent me - lo - dy, a
I am still en - chant - ed by the light you brought to me, I

B C#m A E




song that I can sing in my own com - pa - ny.
lis - ten through your ears and through your eyes I can see.

C#m A



I nev - er thought you were a fool
And you are such a fool

F#7 A



but dar - ling, look at you Oh.
to wor - ry like you do. Oh.

C#m



A



You got - ta stand up straight, — car - ry your own weight. —
I know it's — tough — and you can nev - er get e -

C#m



B



- nough

These tears are go - ing no - where, ba - by.
of what you don't real - ly need now.... My, oh, my. }

E



E/G#



A



E/G#



You've got to get your - self to - geth - er, you've got

B



C#m



A




E



stuck in a mo - ment and now you can't get out — of it.

E/G# A E/G#




Don't say that lat - er will be bet - ter, now you're
Oh love, look at you now, you've got your - self

Cdim7 C#m 1. A




stuck in a mo - ment and you can't 'get out of it.
stuck in a mo - ment and you

E 2. A E



can't get out of it.

F#m A



I was un-con - scious, half a - sleep. the wa - ter is warm 'til you dis-co - ver how deep.



First system of musical notation, featuring a treble and bass staff with a key signature of three sharps (F#, C#, G#). The treble staff contains a melodic line with a long note followed by a descending eighth-note pair, then a quarter rest. The bass staff contains a steady eighth-note accompaniment.



Second system of musical notation. The treble staff has a melodic line with lyrics: "I was-n't jump - ing, for me it was a fall, it's a long way down to no - thing at". The bass staff continues the eighth-note accompaniment.



Third system of musical notation. The treble staff has a long note followed by a half rest, with the word "all." written below. The bass staff continues the eighth-note accompaniment.



Fourth system of musical notation. The treble staff has a melodic line with lyrics: "You've got to get your - self to - geth - er, you've got". The bass staff continues the eighth-note accompaniment.

B C#m A E

stuck in a mo - ment and you can't get out of it.

E E/G# A E/G#

Don't say that lat - er will be bet - ter. Now you're

B C#m A E

stuck in a mo - ment and you can't get out of it.

E E/G# A E/G#

And if the night runs ov - er

B C#m A E

and if the day____ won't last____

E/G# A E/G#

and if your way____ should fal - ter

1. A E

a - long____ the sto - ny pass.____

Repeat ad lib.

2. A E

- ny pass.____ It's just a mo-ment, this time will pass.____

Sunday Bloody Sunday

Words and Music by U2

Original key B♭ minor

♩ = 108

N.C.

The piano introduction is in 4/4 time, starting with a whole rest in the right hand and a series of eighth notes in the left hand. The melody is simple and rhythmic, with a few chords in the right hand.

Drums



Yeah! Mm, mm.

The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that follows the vocal line.



1. I can't be - lieve the news to - day,

Am



C/G



F6



oh, I _____ can't close my eyes and make it go a - way.

C



Dm



C



How long, —

how long must we sing this song?

How long, —

how

Dm7



Am



C



long? —

'Cause to - night

F



Am



C



F



we can be as one — to - night.

Am C F Am C

2. Bro-ken bot - tles un-der child - ren's_ feet, _
 3. And the bat - tle's just be - gun, _____
 4. And it's true we are im - mune, _____

bo-dies strewn a - cross the
 There's ma - ny lost, but tell me
 when fact is fic - tion and T.

F Am C F

dead-end street._
 who has won?_
 V. re - al - i - ty.

But I_ won't heed the bat - tle call,
 The tren - ches dug with - in our hearts,
 And to - day the mil - lions cry.

Am C F

it puts my back up, puts my back up a - gainst the wall._
 and mo - thers, chil - dren, bro - thers, sis - ters torn a - part._
 We eat and drink while to - mor-row they die. _____

Am C F6 Am C

Sun - day, — bloo - dy Sun - day. —
 Sun - day, — bloo - dy Sun - day. —
 The real bat - tle just be - gun

Sun - day, — bloo - dy Sun -
 Sun - day, — bloo - dy Sun -
 to claim the vic - tory Je - sus

1. F6 E^b6 Dm7 C

To Coda ☐

- day. —
 - day. —
 won.

Sun - day, — bloo - dy Sun - day. —
 Sun - day, — bloo - dy Sun -

E^b6 Dm7 C Am C

- day. —
 Oh, let's go.

F Am C F

2.

C

Dm

How long, — how long must we sing this song?

How long, — how long? 'Cause to —

-night we can be as one, — to — night.

To — night, Sun — day, — bloo — dy Sun — day. — To —

to — night.

Chord diagrams shown: C, Dm, Dm7, Am, F, Am7.

Am C F

- night, Sun - day, — bloo - dy Sun - day. —
to - night.

Am C F Am C

F Am C

F Am C













I'll Wipe the tears from your eyes.
 wipe your tears a way.





Repeat ad lib. 3 times



I'll Wipe the tears Sun - day, bloo - dy Sun -
 wipe your tears








day.
 Sun - day, bloo - dy Sun - day.

Am C F

Am C F *D.S. al Coda*

⊕ *Coda*

Am C F

Sun - day, — bloo - dy Sun - day. —

Am C F Am

Sun - day, — bloo - dy Sun - day. —

Sweetest Thing

Words and Music by U2

♩ = 72

Chord progression for the first system:

- C (x o o o)
- G (o o o o)
- N.C.
- F (x o o o)
- C (x o o o)
- G (o o o o)
- N.C.
- F (x o o o)

Chord progression for the second system:

- C (x o o o)
- G (o o o o)
- N.C.
- F (x o o o)
- C (x o o o)
- G (o o o o)
- N.C.
- F (x o o o)
- C (x o o o)
- G (o o o o)
- N.C.
- F (x o o o)

Ooh, _____ ha, _____ Ooh, _____

Chord progression for the third system:

- C (x o o o)
- G (o o o o)
- F (x o o o)
- C (x o o o)
- G (o o o o)
- F (x o o o)

1. My love, she throws me like a rub - ber ball. (Oh, _____ the sweet-est thing.)
 3. Blue - eyed boy meets a brown - eyed girl. (Oh, _____ the sweet-est thing.)








But she won't catch me or break my fall. (Oh, the sweet-est thing.)
 You can sew it up but you still see the tear. (Oh, the sweet-est thing.)








Ba-by's got blue skies up a - head, but in this, I'm a rain cloud.
 Ba-by's got blue skies up a - head, but in this, I'm a rain cloud.








You know she wants a dry kind of love. (Oh, the sweet-est thing.)
 Ours is a storm-y kind of love. (Oh, the sweet-est thing.)





I'm los - ing you.

To Coda 

Dm F/C G⁷

I'm los - ing you. Ain't love the sweet-est

C G F C G F

thing? 2. I want-ed to run but she made me crawl. (Oh, the sweet-est thing.)

C G F C G F

E - ter - nal fire, she turned me to straw. (Oh, the sweet-est thing.)

C G F C G F

I know I've got black eyes but they burn so bright - ly for her.



I guess it's a blind _____ kind of love. (Oh, _____ the sweet-est thing.)



I'm los - ing you. _____

Whoa, I'm _____



los - ing you. _____

Ain't love the sweet -



- est thing? _____

Ain't love the sweet-est

C G F C G F C G F

thing?_ *Vocal ad lib.*

D.S. al Coda

C G F C G F C G F

⌘ *Coda*

C G F

Do do do_____ do do do do_____ do.

C G F C

Do do do_____ do do_____ do do_____ do.

Play 3 times

Where The Streets Have No Name

Words and Music by U2

♩ = 126

Dsus⁴



D



Dmaj⁷



Gsus²



G



The first system of musical notation for the song. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef starts with a half note D4, followed by a quarter note E4, and then a half note F#4. The bass line in the bass clef starts with a half note D3, followed by a quarter note E3, and then a half note F#3. The system ends with a double bar line.

D



Dmaj⁷



Gsus²



The second system of musical notation. The melody in the treble clef continues with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line in the bass clef continues with a half note G3, followed by a quarter note A3, and then a half note B3. The system ends with a double bar line.

G



Bm



The third system of musical notation. The melody in the treble clef continues with a half note C5, followed by a quarter note D5, and then a half note E5. The bass line in the bass clef continues with a half note C4, followed by a quarter note D4, and then a half note E4. The system ends with a double bar line.

Bm/A



The fourth system of musical notation. The melody in the treble clef continues with a half note F#5, followed by a quarter note G5, and then a half note A5. The bass line in the bass clef continues with a half note F#4, followed by a quarter note G4, and then a half note A4. The system ends with a double bar line.

Dsus⁴
D

G

D
G

Bm⁷
D/A



and touch the flame____ where the
from the poi - son rain____ where the
high____ on the des - ert plain where the

C⁹



1.

streets have no name.____ Ha, ha, ha, huh. 2. I wan - na
streets have no name.____
streets have no name.____

2, 3.



D



Ah, ha.____ Where the streets have no____ name.____

Where the streets have no____ name.____ We're still build - ing_ then



burn - ing down love, burn - ing down love.



And when I go there I go there with



To Coda



you. It's all I can do.

D.S. al Coda

3. The ci - ty's a

Coda A

D

It's all I can do. Our love turns to

G

rust. We're beaten and blown by the wind,

D⁶

blown by the wind. Oh, and I see love.

D

See our love turn to rust. We're beaten and



blown _____ by the wind, _____ blown _____ by the wind Oh, _____ when I _____

Bm



_____ go there, I go there with _____ you. It's all I

A



can do. _____ *fade out*

Gsus²



The Unforgettable Fire

Words and Music by U2

♩ = 140

Dm⁷



Con pedale

B^bsus²#⁴



Dm⁷



Dm⁷



B^bsus²#⁴



Dm7

B^bsus2[#]4

Dm7

B^bsus2[#]4

1. Ice, your on - ly riv - ers run cold.

Dm7



These ci - ty lights, they shine as sil -

B^bsus2[#]4

Dm7



- ver and gold. Dug from the night, your eyes

B^bsus²#⁴Dm⁷

as black as coal._____

B^bsus²#⁴

F

Fsus²

F

Fsus²

F



F/C



C



F/C



C

E^bE^bsus²E^bE^bsus²

Walk on by, — walk on through. — Walk till — you run — and don't look.

B^bsus⁴B^bB^bsus⁴B^bDm⁷

— back, for — here. — I am.

B^bsus²#⁴Dm⁷

2. Car - ni - val,

the wheels fly and

B^bsus²#⁴Dm⁷

the co-lours spin through al - co - hol,

red wine that

B^bsus²#⁴Dm⁷

punc - tures the skin.

Face to face

in a dry and

B^bsus²#⁴

F

Fsus²

F

Fsus²






F



wa-ter - less place.

F/C C F/C C E^b E^bsus² E^b E^bsus²
 Walk on by, — walk on through, — so sad to — be — siege — your love, oh,
 hang — on. — Stay — this — time,
 stay to — night — in a lie. — I'm on — ly ask — ing but — I,
 I think you know. — Come on, take — me a — way, —


B^bsus⁴ B^b B^bsus⁴ B^b F Fsus² F Fsus² F
 B^bsus⁴ B^b B^bsus⁴ B^b F Fsus² F Fsus² F



F/C  C  F/C  C  Gm7 

— come on take_ me a - way, come on, take_ me home, —

A⁷sus⁴  Dm7 

— home_ a - gain. —

B^bsus²#⁴ 

Dm7  B^bsus²#⁴ 

Dm⁷B^bsus²#⁴

A musical score system for guitar. The treble clef staff contains a melody of eighth notes, starting on D4 and moving up stepwise to A4. The bass clef staff contains a bass line of eighth notes, starting on D3 and moving up stepwise to A3. The system is divided into four measures.

Gm⁷A⁷sus⁴

A musical score system for guitar. The treble clef staff contains a melody of eighth notes, starting on G4 and moving up stepwise to D5. The bass clef staff contains a bass line of eighth notes, starting on G3 and moving up stepwise to D4. The system is divided into four measures.

Dm⁷B^bsus²#⁴

A musical score system for guitar. The treble clef staff contains a melody of eighth notes, starting on D4 and moving up stepwise to A4. The bass clef staff contains a bass line of eighth notes, starting on D3 and moving up stepwise to A3. The system is divided into four measures.

Dm⁷B^bsus²#⁴

A musical score system for guitar. The treble clef staff contains a melody of eighth notes, starting on D4 and moving up stepwise to A4. The bass clef staff contains a bass line of eighth notes, starting on D3 and moving up stepwise to A3. The system is divided into four measures.









And if the moun - tains should crum - ble








or dis - ap - pear in - to the sea not a tear,








no, not I. Stay this









time, stay to - night in a lie.

Ev - er _____ af - ter _____ is a long time..

— And if you save your love, _____ save _____

— your _____ tear. _____ Don't push me too far, _____

— don't push me too far _____

Dm⁷



With Or Without You

Words and Music by U2

♩ = 112

D



Drums

D



D/A



D/B



D/G



D



D/A







D/B

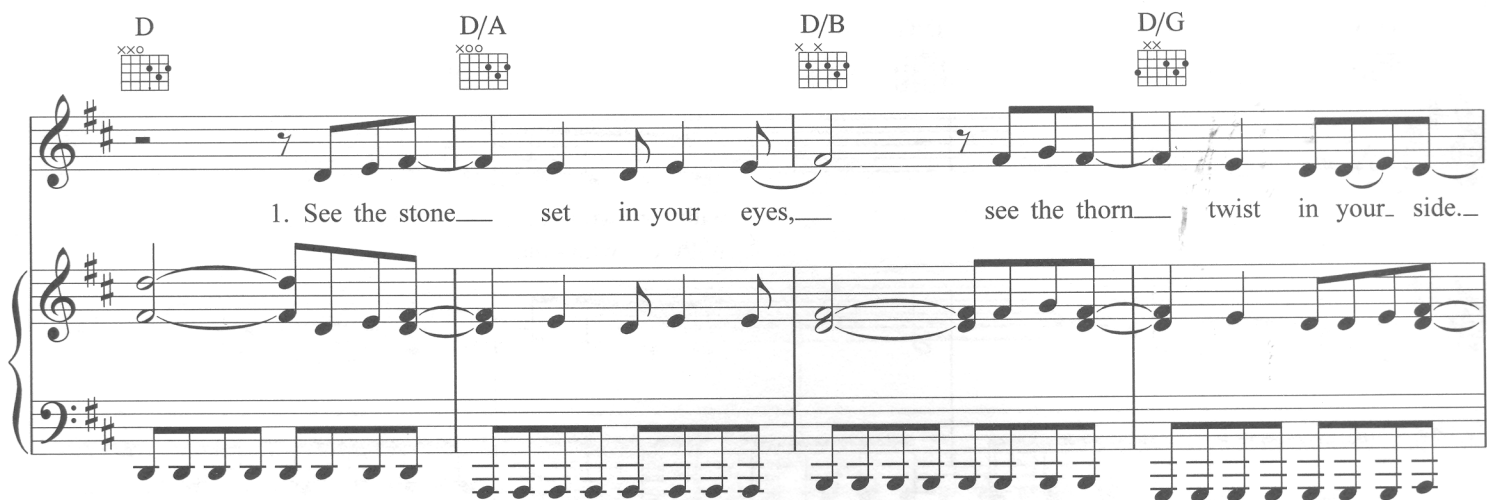


D/G



D  D/A  D/B  D/G 

1. See the stone___ set in your eyes,___ see the thorn___ twist in your side._



D  D/A  D/B  D/G 




I'll wait___ for you._



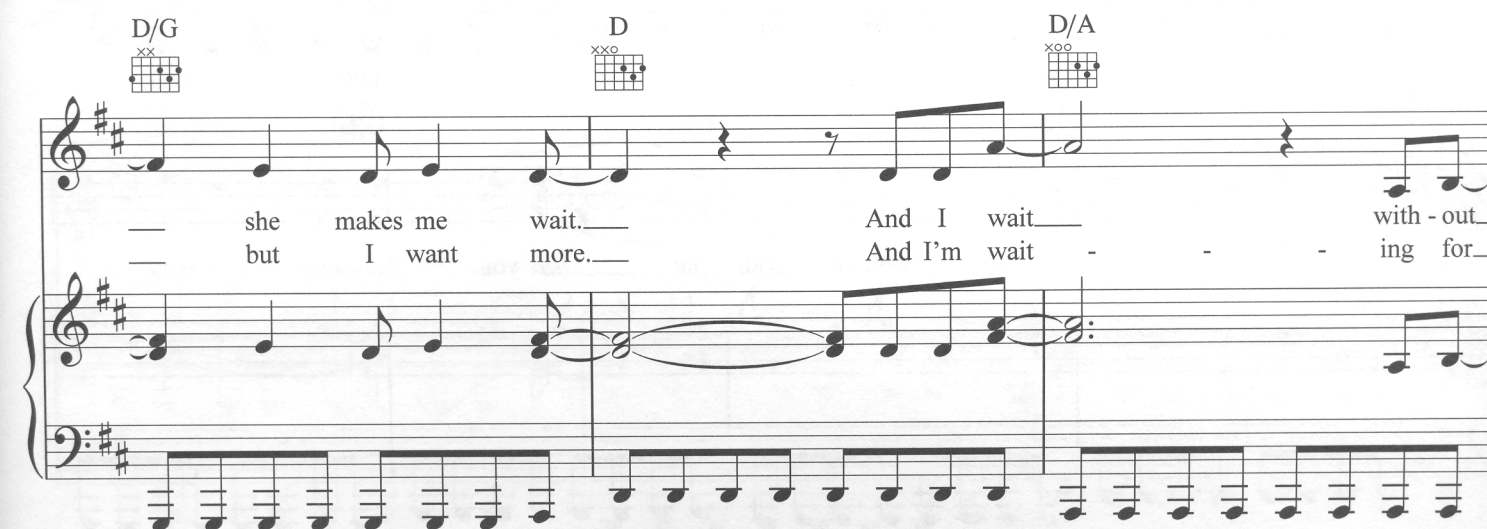
D  D/A  D/B 




2. Sleight of hand___ and twist of fate,___ on a bed of nails.
3. Through the storm___ we reach the shore,___ you give it all__



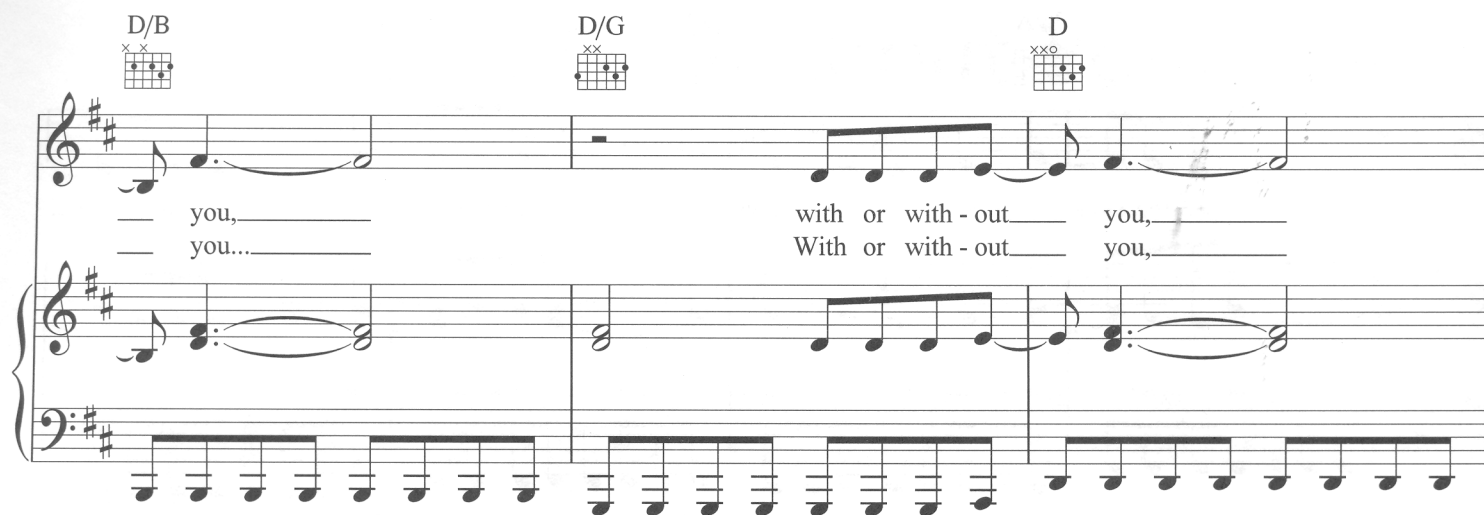
D/G  D  D/A 




___ she makes me wait.___ And I wait___ with - out___
___ but I want more.___ And I'm wait - - - ing for__



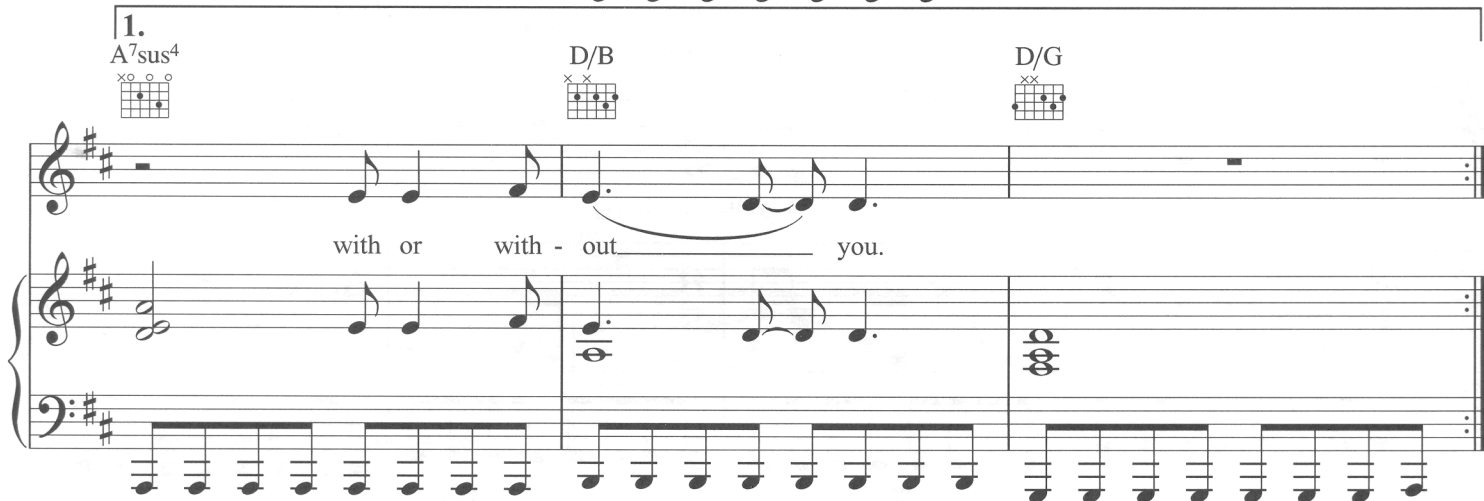
D/B  D/G  D 




you, _____ with or with - out _____ you, _____
 you... _____ With or with - out _____ you, _____



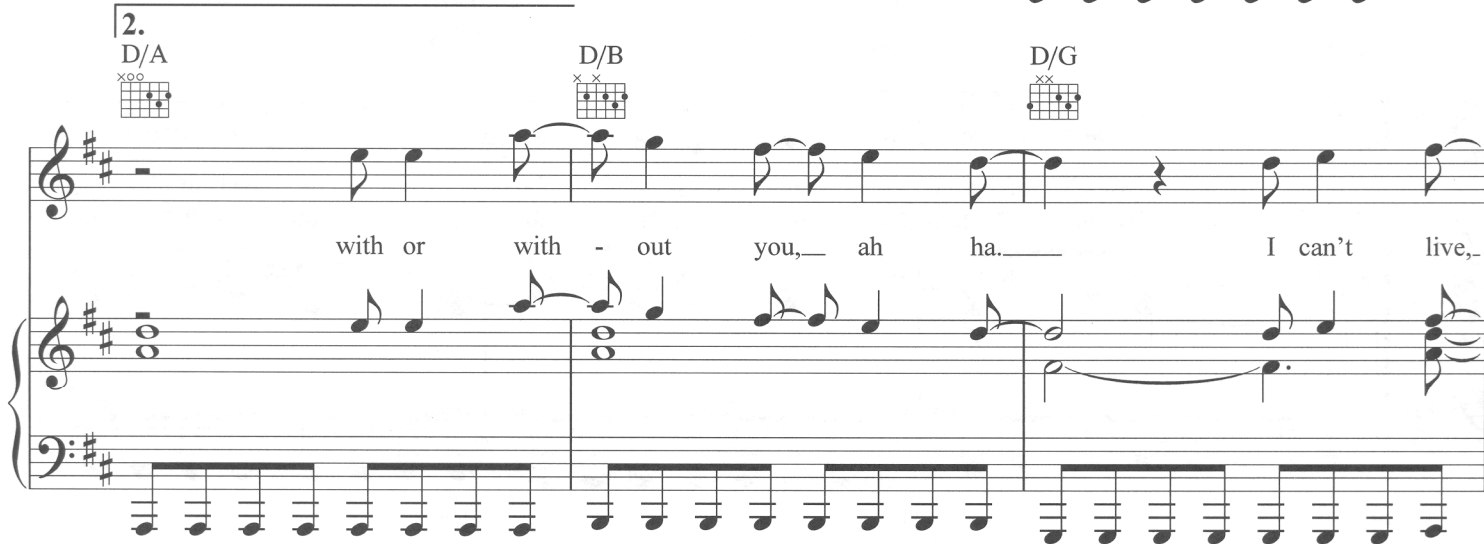
1.  D/B  D/G 





with or with - out _____ you.



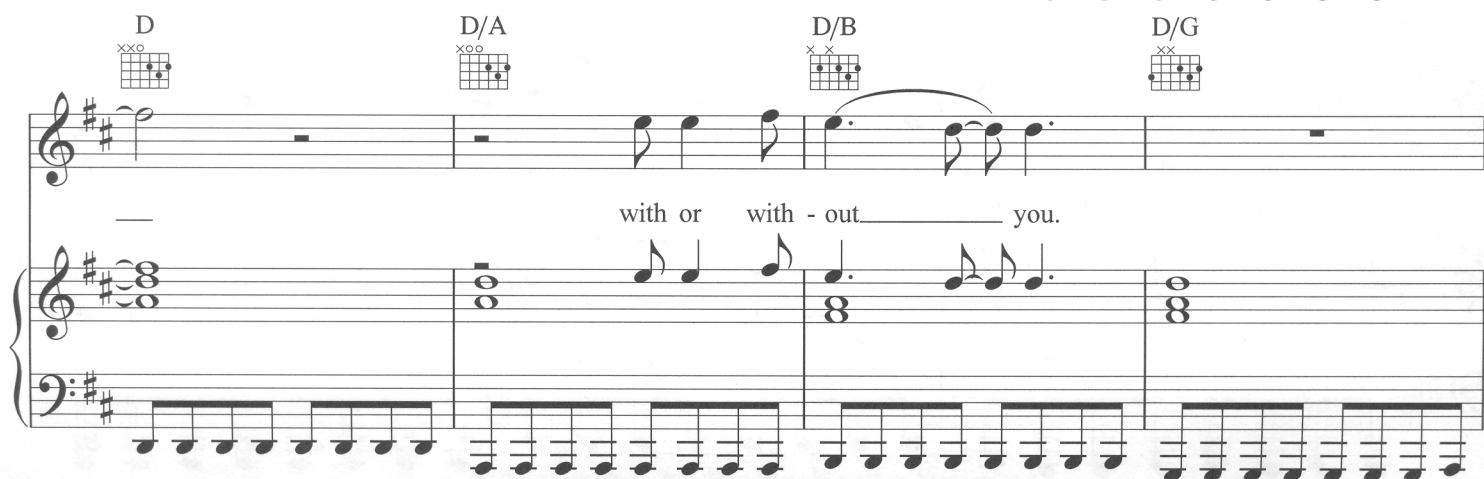
2.  D/B  D/G 

with or with - out you, ah ha. I can't live, -



D  D/A  D/B  D/G 

with or with - out _____ you.



D D/A D/B D/G

And you

D A⁷sus⁴ D/B

give your-self a - way... And you give your-self a - way...

D/G D A⁷sus⁴

And you give... and you give...

D/B 1. D/G D

give your-self a - way... 4. My hands are tied...

A⁷sus⁴ D/B D/G

my bo - dy bruised, she got me with

D A⁷sus⁴ D/B

no-thing to win and no-thing left lose.

D/G D/G D

And you With or with - out you,

A⁷sus⁴ D/B D/G

with or with - out you, oh, I can't live,

D A⁷sus⁴ D/B D/G

with or with - out you.

D A⁷sus⁴ D/B D/G





Oh. Oh.

D A⁷sus⁴ D/B D/G

Oh. With or with - out

D A⁷sus⁴ D/B

you, with or with - out you, oh,




D/G  D  A⁷sus⁴  D/B 

I can't live, — with or with - out — you.

D/G  D 

With or with - out you. —

Play 3 times ad lib. D 

Asus⁴  D/B  D/G 

Repeat ad lib. to fade

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Miracle Drug
Miss Sarajevo
New Year's Day
October
One
Pride (In The Name Of Love)
Running To Stand Still
Sometimes You Can't Make It On Your Own
Stay (Faraway, So Close!)
Stuck In A Moment You Can't Get Out Of
Sunday Bloody Sunday
Sweetest Thing
The Unforgettable Fire
Where The Streets Have No Name
With Or Without You



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